Hamlet to Mephistopheles with which you have enriched the contemporary stage. To your influence we owe deeper knowledge and more reverent stiidy of the master mind of Shakespeare.'

*' All v-ery nice indeed ! "

I never cared much for Henry's Mephistopheles—a twopence coloured part, any way. Of course he had his moments—he Iiad them in every part—but they were few. One of thern was in the Prologue, when he wrote in the student's book, '* Ye shall be as gods knowing good and evil" He never looked at the book, and the nature of the *spirit* appeared suddenly in a most uncanny fashion. Another was in the Spinning-wheel Scene when Faust defies Mephistopheles, and he silences him with, "I *am a spirit"* Heaiy looked to grow a gigantic height—to hover over the ground instead of walking on it. It was terrifying.

I made valiant efforts to learn to spin before I played Margaret. My instructor was Mr. Albert Fleming, who, at the suggestion of Ruskin, had recently revived hand-spinning and hand-weaving in the North of England. I had always hated that obviously " property " spinning-wheel in the opera, and Margaret's unmarketable thread* My thread always broke, and at last I had to " fake " my spinning to a certain extent; but at least I worked my wheel right, and gave an impression that I could spin my pound of thread a day with the best.

Two operatic stars did me the honour to copy my Mar-

garet dress—Madame AJbani and Madame Melbi. It was rather odd, by the way, that many mothers who took their daughters to see the opera of " Faust" would not bring them to see the Lyceum play. One of these mothers was Princess Mary of Teck* a constant patron oi roost of our piays.